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ABSTRACT

The manual describes a step by step approach to initiating and carrying out a museum-school program for gifted and talented students. General and specific objectives of an art enrichment program are considered. Initial planning and pilot program aspects are addressed, including transportation, curriculum, and expansion. Source of federal funds are noted and sample job descriptions of program personnel are included. Approaches to selecting students for the art enrichment program are made. Structure, curriculum, and evaluation are examined. The suggestions of program directors for a museum-school program cover communication, scheduling, lesson suggestions, and miscellaneous suggestions. The activities of the Art Enrichment Program at the University of Texas at Austin are listed for 9 months. Among appended materials are sample forms and lesson plans. (CL)

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Art Enrichment
How to Implement a Museum/School Program

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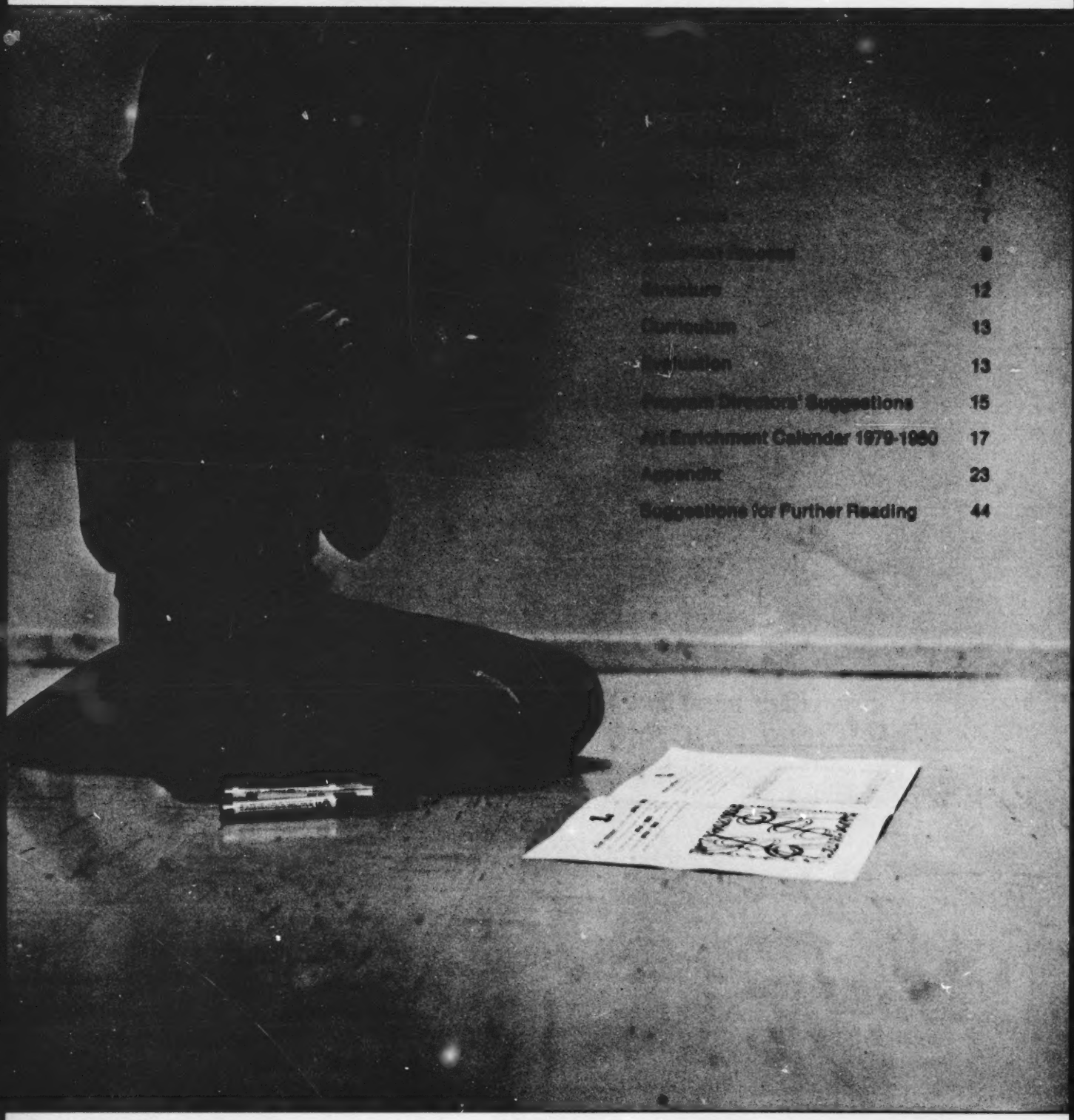
Contents



[illegible]	8
[illegible]	12
Curriculum	13
[illegible]	13
[illegible] Directors' Suggestions	15
Art Environment Calendar 1979-1980	17
Appendix	23
Suggestions for Further Reading	44

Introduction

The Art Enrichment Program was developed by The Archer M. Huntington Art Gallery of The University of Texas at Austin for elementary students. A museum is an ideal environment for an educational program and we believe we have developed a program which is basic, yet flexible, and one which is easily adapted to the needs of other age groups and kinds of museums.

The structure of this program consists of a series of visits throughout the school year to the museum with preparation and follow-up lessons given for each visit.

In this manual, we provide justification for such a program including the kinds of goals that are attainable. Next, we offer step-by-step directions for initiating a museum program similar to the one developed at The University of Texas at Austin. Finally, we describe one year of the Art Enrichment Program.

In developing this implementation manual, we illustrate how a school art teacher can include a museum in his or her curriculum, as we also demonstrate for museum educators the steps in implementing such a program.

It is our plan to provide the information necessary for replication of this particular museum education program. It is our desire to share ideas which through experience we know to work with those interested in increasing the appreciation of the visual arts in this country.

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Justification

Traditional museum education models assume that children will make one visit to a museum during their elementary school years and will see all of the exhibitions currently on display. Generally, there is no provision for viewing special exhibitions or for utilizing the museum as an integral part of an instructional program. The use of a museum as an educational resource, however, can provide students with an experience and a kind of learning that cannot be duplicated in the classroom. But this learning needs more than a one-time visit to the museum to be successful. Repeated visits with well-considered lessons and stimulating instructors are also necessary. Upgrading arts programs involves going beyond traditional models of museum education.

Realizing that it would be impossible to provide a rich museum experience for all of Austin's 57,000 school students and realizing that the previous pattern of walking students, unprepared, through the museum once a year is not effective in enriching students' knowledge of and appreciation for art, the gallery and the public school staffs developed a plan for a more effective utilization of the museum's resources. The idea was to devise a program which could be offered to a limited number of students and which would offer a continuity of planned aesthetic experiences. Therefore, the Art Enrichment Program at The University of Texas at Austin grew from the knowledge that each gallery visit must involve an introduction and a follow-up activity and that the visits should be repeated to be effective.

Selection of students, it was decided, would follow the guidelines of the school district's Office of Gifted Education. Justification for selecting gifted children was proposed by Robert Trezise in an article entitled "The Gifted Child Back in the Limelight."* Trezise states that in a democratic society every student from the most handicapped to the most gifted has a right to an education that is appropriate for him or her.

The general objectives of an art enrichment program are to enhance the relationship and interactions of the art museum and the community's schools; to demonstrate the importance of the museum and art instruction to the curricula of the city's schools; to increase utilization of the museum by classroom teachers; to introduce students to the art museum as a pleasurable source of learning; to expand the audience of the art museum to include school children and their parents; and to prepare school children to be future supporters of the arts.

Included among the specific objectives of an art enrichment program could be the following:

1. To develop in the students an appreciation for and a factual knowledge of the art, culture, geography, and history of the places and time periods which the museum exhibitions represent;
2. To exercise the students' powers of observation and visual discrimination by examining the subtle qualities of color, shape, and line in works of art;
3. To encourage and enable students to produce original art in which they will develop their perceptual and creative abilities;
4. To improve students' verbal skills and vocabularies in discussions concerning artists' motivations and views of the world;
5. To help students become aware of aesthetic qualities such as style, movement, contrast, and expression in works of art;
6. To broaden students' concepts of what constitutes art;
7. To help students realize the variety of experiences available to them through museums; and
8. To help students think of the museum as a source for life-long education and enjoyment.

Once you decide that these or similar goals are desirable for the students in your community, you can begin to structure your program.

*Robert L. Trezise, "The Gifted Child Back in the Limelight," **Phi Delta Kappa,** November, 1976.

Initial Planning

As elementary as it may seem, seeking the approval and support of the director of your local museum is the first step in the replication of this program.

Before meeting with the director, have the goals and objectives of the program in written form. In explaining the program, emphasize the potential benefits to the museum such as expanding audiences and resources in the community. More important, however, stress the learning which will take place and which ultimately will create an enlightened future audience for the arts.

Keep in mind the main objective of this program: the increased knowledge of and appreciation for the visual arts through a museum/school collaboration.

Just as the director must support and approve the program, so, too, must the local school administration and the principals of participating schools. If necessary, the program description presented to the museum director can be tailored for school administrators.

The Pilot Program

After the administrations of both the school and the museum approve the program, we recommend that you plan a "pilot program." With little financial investment, several classes can initiate it.

Transportation: First you must find transportation for the students to and from the museum. Parents are often the best source of help when working with a limited number of students. If there are too many students for private cars, approach the PTA for bus money; or perhaps the principal has a special fund for paying transportation costs such as a Gifted Education Program fund. Yet another possibility is the use of public transportation. Ask the city bus company if there is a student rate. Moving a small group of students on public buses isn't difficult and is one solution to the problem of transportation.

Curriculum: Next the task is to choose exhibitions which will be the focus of the program. Develop lesson plans for each exhibition and consider well the concepts you want to teach. Use docents* for instruction at the museum. Properly trained, they have the ability to work effectively with students and they can provide in-depth information on each exhibition. At this stage in the program, parents can help with teaching the studio art lessons in the school if you don't have the staff yourself.

Observation and Evaluation: As the program progresses, watch, listen, question, and evaluate. What has worked? What has not? Are there special problems in your organization? Ask the students for their opinions. A questionnaire after each museum visit or at the end of the program is helpful in pinpointing difficulties.

Expansion: At the end of the first year, you will know if your program is working and if you should extend it. Do not try to force involvement, however. Include only those who are enthusiastic supporters, because a commitment of time and energy is essential for a program's success.

One method of expanding your program is to send all the school principals in your district a "Principal's Invitation" describing the program and offering an opportunity to participate. Such a letter could begin:

Dear Principal:

Are you satisfied with your art program? Would you like to know how the museum

*A "docent" is a museum volunteer. The term is from the Latin word *docens* meaning teacher or lecturer.

can contribute to the education of your students? Call us for details.

We have found that the most effective method of expanding a program is through personal involvement. Recommendations and praise passed from one person to another generate enthusiasm and a desire to be included.

Funding

Funds needed for your program will depend on the number of schools involved. Because the museum or the schools might be able to absorb the costs the pilot year, we strongly recommend that you begin this program with a limited number of schools.

After successfully testing the program for a year, it will be time to think of expanding it and securing additional funds. First ask the local school district and the museum for financial support, because the chances of the program's continuation are better if it is locally funded. If the museum and the schools are not ready to support a large-scale program, then become familiar with all federal, state, and city governmental funding agencies. Write for guidelines from the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum Services, the National Museum Act, and the Office of Education in Washington, D.C. Learn about state arts agencies and local city arts councils. Acquaint yourself with private foundations and study their directories for information on funding categories. Know which local businesses support school, museum, or other cultural programs. In brief, learn what the funding possibilities are and then consider aligning your program with one or more of the funding sources.

As an example, after the beginning phase of our Art Enrichment Program, we applied for and received a grant from the Institute of Museum Services, a part of the newly-created Department of Education.

The primary expenditure of funds for our program was for salaries. We hired three additional people in order to organize, coordinate, and implement our program. An art instructor was hired to teach the art lessons in the schools. A coordinator was employed to organize the scheduling of the program in the museum and a secretary was hired to assist in clerical matters. A small amount of funds was requested for art materials and film and film processing. We also requested travel money in order to learn about other visual arts programs and to share the idea of this program with colleagues at national art conferences. The Austin Independent School District, through its Office of Gifted Education, contributed staff and faculty time, the cost of busing, and some additional art materials as well.

Federal grants are usually matching grants. This means for every dollar requested of the government, your institution must commit funds or the equivalent to the program on a dollar-for-dollar basis. Often, private foundations and city arts councils do not require a dollar-for-dollar contribution and for that reason those agencies should be first on your list of possibilities for funding.

We recommend you attend a grant-writing workshop. At these workshops, invaluable help is offered in deciphering the jargon of grant writing. Buzz words such as "in-kind," "matching," "cost-effective," etc. are explained and tips are offered in writing proposals. Careful planning and budgeting for your program is vital to its success.

Personnel

We have included in this section copies of the job descriptions we wrote for the positions of program art teacher and program coordinator of the Art Enrichment Program.

Job descriptions serve two important purposes. First, in writing the description, you confirm your needs for the position and you define those needs in a written format. Second, the job description outlines for the individual the responsibilities of his or her particular position. It is useful to review job descriptions periodically with each employee. This review assures that everyone understands the requirements of his or her position and should prevent potential personnel problems.

Also included is a description of the responsibilities of the school contact person who is selected by each principal. The school contact person constitutes the most important link in the chain of communication between the museum and the school. There must be one in each school.

Sample Job Description

The Art Enrichment Program Coordinator
Recommended qualifications: art history training with museum education experience.

A. **Main responsibility:** Coordinate and schedule all the Art Enrichment activities.
   1. Research the exhibitions for the program art teacher and docents and provide them with needed information and written materials.
   2. Select slides or visual aids for the program art teacher's preparation lessons.
   3. Distribute all lesson plans to docents as needed.
   4. Work with the program directors in training the Art Enrichment docents so that they integrate the program art teacher's lessons into their tours. (Be sure they see the same slides the students see.)
   5. Keep the program directors and the museum and school district personnel informed of program schedules.
   6. Know the schedule of the program art teacher at all times.

B. **Tours:** Book tours and call docents.
   1. Set the schedule for each series of museum visits for the Art Enrichment students.
   2. Work with program directors to help docents plan their tours and evaluate their performance.
   3. Help plan Parents' Day tours.

C. **Training:** Attend all training sessions, give training when necessary, and become thoroughly acquainted with all docents.

D. **General:** Help with museum education publications, publicity, and scheduling. Attend all staff meetings. Help with general office traffic. Keep files of all Art Enrichment activities.

Sample Job Description

The Art Enrichment Program Art Teacher
Recommended qualifications: art education training with teaching experience and teacher certification.

A. **Main responsibility:** Teach two art lessons in all participating schools for each museum visit—a preparation lesson and a follow-up lesson.
   1. The *preparation lesson:* based on art historical concepts which introduce the exhibition to be visited. The use of slides is customary but not mandatory.
   2. The *follow-up lesson:* a studio-based art lesson dealing with the concepts and techniques of the art in the exhibition.

B. **Lesson Plans:** Prepare and submit lesson plans for each exhibition to the program directors for approval. List supplies needed for each lesson.

C. **Coordination:** Coordinate all activities with program coordinator, which would involve:
   1. Selection of slides or other visual material.
   2. Background research on the exhibitions.
   3. Coordination of all schedules.

D. **General:** Attend weekly Art Enrichment staff meetings. Attend all docent training sessions. Observe docents and students during the museum visit.

Sample Job Description

The School Contact Person

A. **Main Responsibility:** Coordinate all details of program within school, attend every Art Enrichment lesson in the

classroom, and accompany children on all museum visits. (*A second adult is needed for all museum visits.)*

B. **Selection Process:** Supervise some aspects of the selection process, including explaining program to classroom teachers and soliciting nominations from them (forms furnished to contact person by program coordinator); notify parents of their child's selection for the program and obtain their approval (forms furnished by program coordinator).

C. **Art Enrichment Lessons:** Handle in-school arrangements for lessons.
   1. Notify classroom teachers prior to each Art Enrichment lesson or museum visit to release students.
   2. Coordinate transportation arrangements with paired schools, if applicable.
   3. Assist program art teacher in classroom lesson as needed.
   4. Gather various materials (paper, tempera paint, brushes, etc.) for art lessons if needed.
   5. Reserve appropriate room in school for preparation and follow-up lessons.
   6. Display art produced in follow-up lessons in the school.
   7. Store art produced during the year so it will be available for year-end student exhibition.

D. **Evaluation:** Evaluate program at end of school year (forms provided by program coordinator).

Selection Process

"It is unwise to offer the gifted a curriculum that is oriented primarily toward media. The talented child can be challenged by ideas as well as materials in special classes ... A conceptual approach to art activities begins with an idea and then asks the child to use materials merely as a means to solving a problem ... The gifted child in the special class, then, can be guided away from *object-making* into *visual-thinking.*"*

If you are planning a program for gifted students, multiple criteria are usually specified by gifted and talented education specialists. Check with your local Office of Gifted Education for their advice. Even though you may not be designing a program specifically for gifted students, it is wise when drawing from a school-wide pool of students to use multiple selection criteria to prevent controversy over the final selection of the students.

This section describes the various methods of selection used in the Art Enrichment Program and gives examples of materials used in the process. We also make suggestions for other methods of selection as well.

The Art Enrichment Program

Potential participants must satisfy three of five selection criteria in order to be considered for admission to the Art Enrichment Program. The selection process is divided into three parts—screening, identification, and acceptance (see chart). Screening is accomplished by means of nominations by teachers, parents, and students (both peer and self-nominations). A student must receive two of the possible four nominations to make the school-wide "pool" of students to be tested. Next, this group is assembled and tested in one or two ways. Their performance on these tests determines whether or not they are recommended for the program.

In administering the initial selection test to the students, give them a full explanation of the purpose of the test. A prior explanation will: A) elicit more serious results than if they receive no explanation; B) enable students who are not interested in the program to withdraw at that point; and C) advise the group of just how many students may be selected, avoiding hurt feelings later on.

The final acceptance into the program comes after a letter of commitment describing the program has been signed by both parent and child and returned to the school.

Screening: Each classroom teacher is given a checklist of characteristics of artistically gifted students and a set of instructions (A,B,C) for making nominations.* He or she is asked to paraphrase the checklist for the students and seek their nominations. (Students are told that they should write down the names of their classmates, or their own names, if they display the characteristics that the teacher is describing.) After this process is completed, the teacher submits a selection page for each child nominated to the contact person in the school.

Similar forms are sent home to parents to be completed and returned. To minimize parental pressure, some schools prefer not to involve parents in the screening process, even though parent involvement is strongly recommended by the Austin Coordinator of Gifted Education.

Identification: Those students receiving at least two nominations are eligible for testing and final screening. This pool has sometimes been limited by restricting the number of students nominated from each classroom.

Form D outlines the procedure used one year. A two-part drawing test was given and interviews were conducted with each student to determine his or her affinity for the visual arts and general level of creativity. Students were allowed (but not required) to bring "portfolios" of their work to the interview. A simple scoring method (E) was devised to score quickly the hundreds of drawings produced. Each part of the drawing assignment was scored separately, and a total score given for each child. The top fifteen to twenty students at each school were recommended for the program.

The following year, one of the figural tests developed by Paul Torrance was used as the exclusive testing device.** Although the test is a drawing activity, it was designed to measure creative thinking abilities, such as fluency, flexibility, originality and elaborateness of thought, rather than facility in artistic skills. This was thought to be appropriate since the Art Enrichment Program seeks to train future appreciators, not makers, of visual art. Obviously, you must decide what kind of student you desire

* Charles D. Gaitskell and Al Hurwitz, **Children and Their Art,** 2nd ed. (New York: Harcourt, Brace & World, 1970), pp. 365–66.

* Form C is taken from E. Paul Torrance, **Torrance Tests for Creative Thinking** (Lexington, Mass.: Personnel Press, 1974), pp. 73–74.

** Torrance, **Torrance Tests for Creative Thinking,** Figural Test B.

to have in your program before you choose the criteria.

Acceptance: Letters describing the program and informing the parents that their child has been selected to participate are sent to the top-scoring students in each school. Permission is needed in order for a student to participate in any gifted program in the Austin Independent School District; consequently, the parent is asked to sign and return the form to the school.

Making Your Own Selection

Selection of children for your program is very important, and can be difficult. Streamlining your methods of identification can ease the process. Each step in the selection process should be consistent from classroom to classroom. Explicit instructions and forms should be drawn up by the program's staff, and all school personnel involved in the process must be fully informed about the program and the selection methods.

It is a good idea to plan a short orientation session for classroom teachers before they begin the nominating process. This can be done in a fifteen-minute presentation by a museum staff member during the school's regular faculty meeting. The school contact persons should have attended a separate orientation prior to these teacher sessions so they can help explain the program to their colleagues.

The Role of the School Contact Person: The school contact person should supervise the nominating process and the composition of the testing group. You may or may not wish him or her to oversee the identification tests. If interviews are part of your selection method, program staff could conduct them for greater objectivity. School contact persons can administer tests if they are cautioned to read only test directions to the children and not to give assistance. Scoring and final selection may be delegated to school contact persons. If an art assignment is given, however, only program staff, or school contact persons who are art teachers, should evaluate them. If gifted students are sought, the final decision of who should do the screening is the responsibility of the Coordinator of Gifted Education.

Screening Methods: In addition to nominations, other screening methods may be used. One Austin principal, for example, prefers to look at achievement scores on the theory that only those students who perform well academically can afford to miss regular classroom work for the enrichment experience. Other teachers and administrators, however, stress that the program definitely should **not** be limited to those with top grades or achievement scores. They have observed that some of their children with emotional, behavioral, or academic difficulties have benefited enormously from the Art Enrichment Program.

Teacher nominations may be subjective and, therefore, should not be relied upon exclusively. Therefore, both subjective and objective criteria should be used in the selection process.

Identification Tests: There are very few tests in print designed to measure a student's knowledge of or ability in art. The Meier Art Test* and the Graves Design Judgment Test** have been used as screening instruments in art programs for the gifted, but many art educators feel these are outdated. In the absence of appropriate tests to measure artistic ability or appreciation, the Art Enrichment staff chose to use the Torrance Tests of Creativity.*** Free of racial bias, the tests are good indicators of originality and creativity in students—characteristics which may not be recognized by teachers nor be reflected in grades, achievement scores, or regular classroom art work.

It is difficult to choose a reliable test for identifying those students who would benefit most from an art enrichment program. Actually, almost every student would enjoy and learn from such a program. Nominations and interviews are subjective, so take care to choose a test which will be as objective as possible. You undoubtedly will have to defend your methods and final selection at some point. Be prepared with the most objective criteria you can devise.

Acceptance: The students who are recommended for the program should have a chance to accept or reject the opportunity. They should understand that this program will remove them from classes or other school activities periodically, and, if they elect to be in the program, that they will be required to attend all program sessions. If permission letters are sent home, the student should be required to sign them as well as the parents.

* Norman Meier, **Meier Art Tests: 1. Art Judgment** (Iowa City: State University of Iowa, Bureau of Educational Research and Services, 1929), p. 42.

** Maitland Graves, **Graves Design Judgment Test** (New York: The Psychological Corporation, 1948).

*** E. Paul Torrance, **Torrance Tests for Creative Thinking** (Lexington, Mass.: Personnel Press, 1974).

Choose a few alternates from each school to replace those who, for various reasons, drop out of the program.

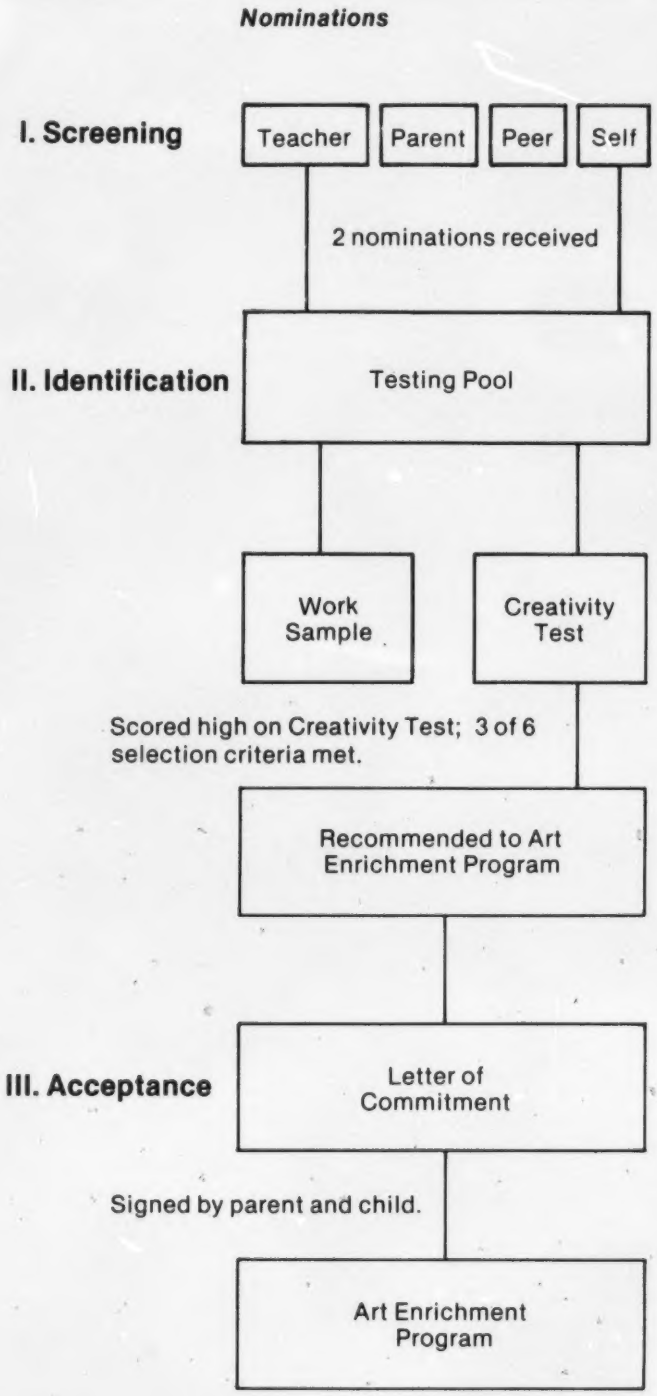
Other Ways of Structuring a Program

You may wish to structure your program differently. Perhaps it would work more easily in your situation to work with an enthusiastic teacher in bringing classes to the museum. In another instance, the school administration may prefer an optional after school program in which interested students could enroll. In either case, of course, there would be no need for a selection process.

The easiest method of selection is to ask for volunteers—only those interested in art. If criteria for a special program do not have to be met and funding is not a problem, then consider this method. If every child volunteered, however, could you include them all?

The main point, of course, is that you should structure your program and the selection of participants to fit your own needs and situation. Experiment from year to year with various selection methods. Consult with school administrators who have had experience in this area. Above all, however, design a selection process with your particular goals and objectives in mind.

We have included in the appendix examples of identification and selection criteria devised by our staff with the intent that these samples will aid in the development of your own selection criteria.



Structure

The structure for the museum/school program we developed at The University of Texas at Austin is outlined below. Flexibility is the characteristic which enables this program to be a model for other museums and schools. Three activities characterize it.

I. ***Preparation:*** Prior to the museum visit, students are given an introductory presentation which acquaints them with the current exhibition, its theme, its context, the background of the art or the artists, and any other special aspects of the exhibition such as media or technique. Teaching aids may include slides, films, records, books, prints, catalogues, or games.

II. ***Museum Visit:*** During the actual museum visit, students are divided into very small groups (certainly no more than ten per group) and are guided through the exhibition by docents who have had special training on the particular exhibition as well as in teaching techniques appropriate to the age of the students. The docents point out aesthetic concepts of the exhibition through the use of a variety of teaching methods, including experiential techniques. Later in the year, when students are accustomed to the museum setting, self-guided games can be used.

III. ***Follow-Up:*** Within a week after the museum visit the students are given a related follow-up lesson in their school by the program art teacher. This follow-up lesson consists of individual art work created in the same media or dealing with the same conceptual themes as the exhibition previously seen. This making of art, although not the major goal of the program, does help make abstract learning concrete.

These three steps are repeated for each visit to the museum. Consideration should be given to the cost of busing, museum exhibition schedules, availability of docents, and flexibility of school schedules when designing your program. In past years, we have organized from four to six museum visits per school year.

The curriculum is the next factor for consideration in implementing this model program. How do you tie together a number of diverse exhibitions and still have continuity in the program?

Curriculum

Curriculum in an enrichment program should proceed from concepts central to the museum's exhibitions.

The ***preparation*** introduces the students to the exhibition they will soon see. This lesson enables the program art teacher to arouse the curiosity of the students prior to the museum visit and to begin instruction.

The ***museum visit*** is the opportunity for the group actually to look at works of art. Students are encouraged to evaluate verbally what they are seeing and to remember and compare works seen at another time. Art vocabulary and sophistication in looking at art increase from visit to visit.

The ***follow-up lesson*** is used as a way of reinforcing concepts introduced in the previous two lessons—the preparation and the museum visit.

Our Art Enrichment Program is not product oriented—a notion that is often difficult to communicate. This program is very much concerned with the process of "visual-thinking." Therefore, we are not overly concerned with a "beautiful" product at the end of the lesson sequence. We are much more concerned that students understand ideas and techniques as they relate to art.

As you structure your program, plan curriculum, and hire your staff, you should consider evaluation methods for the program as well.

Evaluation

It is necessary to evaluate your program for several reasons. First, for your own information you must know what kind of learning is occurring. And for the purpose of improving the program, you must correct mistakes. If problems are ignored, the success of your program is jeopardized. At all times, remain responsive to the needs of your audience.

Accountability to federal or state governments is required when programs have government subsidies. This is often true for privately-sponsored programs as well. Statistics are often necessary to show what measurable results the program has produced.

Responsive Evaluation: But how do you measure the kinds of change effected through the visual arts? If a student feels more excited by the visual arts as a result of being in your program, how can that be measured? As one art teacher put it, "How can you measure a rainbow?"

Robert Stake, an educational evaluator, explains:

> In a day when all expenditures in education are being challenged, all curricula are being evaluated. For better or worse, art-in-education programs are among those being evaluated.*

Stake goes on to outline a special method which he thinks is appropriate to an arts program—"the responsive method." This is a model roughly based on a courtroom trial. Witnesses are called in to testify. Just as in court, witnesses of an event are usually a diverse group; so your evaluators should be from a variety of backgrounds. The only shared quality they need is familiarity with the program. The responsive method may also include other means of collecting data, (questionnaires, pre- and post-tests, etc.) but its main concept is that it allows change within the program as you proceed. We advise you to obtain a copy of Stake's book if you decide to use this method.

Other Methods: If you do not wish to undertake so comprehensive an evaluation as the Stake method, you can start with a simple questionnaire. Questionnaires can be given to all participants in the program and often provide great insight.

If you are interested in testing the students, a simple pre/post-test is an effective method. A very basic test is

* Robert Stake, **Evaluating the Arts in Education: A Responsive Evaluation** (Columbus, Ohio: Charles E. Merrill Publishing Company, 1975).

administered to the students at the beginning of the program, and then the very same test is given again at the end. If you wish to compensate for maturation variables, then, at the beginning and end of the school year, give the same test to a similar group of students who are not in the museum program. Then compare the results. We have used a variety of methods for the pre- and post-tests: for example, we have asked students to write a paragraph about what they would expect to see if they went to an art museum; we have given a slide comparison exercise and asked them to list similarities and differences between a painting and a sculpture; and we have asked them to draw a museum. In the last test, we wanted to see if more students drew an art museum at the end of the program than they did at the beginning and if the details of their drawings reflected what they had seen during the program. (They were free to draw any kind of museum.) Traditional testing can also be used by asking students to find information either from the works of art or from explanatory labels.

If you use a traditional test, be sure that you devise it at the beginning of the program and then make it available to all the teachers and docents in the program so that each student has an equal opportunity to grasp the material. Traditional testing is not always successful in an art program.

Outside Evaluation: An outside evaluator is invaluable to your program because of the recommendations he or she makes which ultimately will strengthen the program. This must be a person who has no vested interest in the program *per se*, but one who has training and experience in art or education.

Be sure to collect all evidence of the effects of your program because all information is pertinent for evaluation. The evidence to collect could include letters of support or complaint, interviews, clippings, newspaper articles, diaries, photographs, and the results of questionnaires and tests.

In some college environments, students conducting educational research could become interested in your program. You should certainly encourage examination of your program because undoubtedly you will learn from outside evaluation.

We have included in the appendix some samples of scoring methods and questionnaires we have used in the Art Enrichment Program.

Program Directors' Suggestions

Here are a few lessons we have learned through experience that have made our program run more smoothly:

Communication

1. Realize the absolute necessity of good communication. Do not hesitate to check and double-check all schedules. Phone calls should follow up mailings. A special telephone for the program at the museum is of great help. Do not assume everyone at the museum understands the program and the coordination involved. Inform the museum staff of all scheduled tours or activities which might affect a normal working day. At the same time, remember to inform all school administrators involved in the program of planned tours and activities.
2. Ask for and listen to advice. Museum personnel need to be sensitive to school problems, methods and suggestions. School staffs may tend to resent outside interference. Museum people, on the other hand, know best how to use a museum environment for teaching. It is hoped that school personnel will let go of students in the museum. Persuading them to do so, however, requires great tact on the part of the museum staff.
3. To orient school personnel to the program, meet with them in September. This should be done prior to the selection of the students, and handouts describing the program should be distributed at that time.
4. Prepare a list of responsibilities for each school contact person. If the school contact person is the school principal, keep the school secretary well informed of all events. Principals make excellent contact people, but they are extremely busy. If the school contact person is a volunteer, this person must be involved in the visits so he or she has a thorough understanding of the program.
5. Prepare different sets of descriptions of the program for school contact persons, classroom teachers, parents, students, docents, and the public. Each description should be written for the audience addressed.
6. Hold special briefing sessions on each exhibition for the Art Enrichment docents. Make sure they understand the program.
7. Brief the students at the beginning on the purpose and the structure of the program and the commitment expected from them.
8. Work closely with all bilingual children to make sure they understand the lessons.
9. Discuss any discipline problems carefully with school personnel. No student should be allowed to continue in a special program if he or she cannot or does not wish to behave.

Scheduling

10. Schedule weekly meetings of Art Enrichment Program staff at a time that is convenient for all involved.
11. Try to schedule the same docents with the same schools for each museum visit.
12. Schedule the lessons and the museum visit as close together as possible. Leave a week or a week-and-a-half between exhibitions for development of lesson plans, purchasing supplies, etc.
13. Try to schedule one-and-a-half to two hours for each follow-up lesson. The preparation lesson and the museum visit should last only an hour.
14. Make sure that the program art teacher has adequate travel time between schools. The time needed will vary in each city.

Lesson Suggestions

15. We have found it helpful, especially with the youngest students, to have some kind of "doing" project as part of the preparation lesson. This could include sketching or gessoing a panel. Even if slides or a film are shown the lesson can be turned into a game or questions session. Lecturing is never appropriate for young students.
16. In the museum, some kind of student participation should always be included in the tour.

Miscellaneous

17. Although kindergarten and first grade students enjoy and benefit from museum visits, we feel the gain is marginal for them in this program.

18. The more school personnel who can be included in the museum visits the better. This helps with understanding what the program's special value is, and eases organizational problems.
19. Principals should especially be encouraged to come. Their involvement may increase their support of the program.
20. Try to have every student represented in the year-end exhibition through class projects or photographs of each group of participants.

In the form of a calendar, we have described one year of the Art Enrichment Program of The University of Texas at Austin. The program was designed to help enrich art education in Austin and to point out the effectiveness of an art museum as the focus of an art program.

Funded jointly by the Department of Education's Institute of Museum Services, the Austin Independent School District, and The Archer M. Huntington Art Gallery, the program was tested in a pilot phase during the academic year 1977–78 and further developed in 1978–79. The enthusiastic response of the Austin schools and museum staff to the program has encouraged its continuation and expansion.

We have added in parentheses the title of the person responsible for each activity listed in the calendar. It is our intention that these designations will clarify the duties of the program staff.

September

Hire personnel—program coordinator, program art teacher (program co-directors).
Notify all schools of admission to the program (program coordinator).
Name school contact person in each school (school principal).
Meet with Austin Independent School District Coordinator of Gifted Education and Elementary Art Coordinator (all program staff).
Print student selection forms (program coordinator).
Send all principals information regarding procedures of program for the academic year (program coordinator).

October

Complete student selection (all program staff).
Score creativity tests (all program staff).
Select 320 students (second through sixth graders only) from fifteen participating schools (program coordinator, program co-directors).
Meet with principals and school contact persons in the museum (all program staff).
Distribute lists of selected students.
Distribute schedules of first two visits.
Discuss problems.
Notify students of selection and send home permission slip (with letter of explanation attached) for parents and students to sign (principals, program co-directors, program coordinator).
Send final museum visit schedules to school (program coordinator).
Begin ***preparation lessons*** for **Okada, Shinoda, Tsutaka: Three Pioneers of Abstract Painting in Twentieth Century Japan** (program art teacher).

1. Give "Draw-A-Museum" pre-test. (Give students blank paper and ask them to draw a museum, giving no further directions or suggestions.)
2. Show students "Meet the Museum" slide show to introduce them to what goes on behind-the-scenes at the art gallery. Introduce names such as "director," "curator," "registrar," "conservator."
3. Briefly explain the program and the plan for the year.
4. Discuss the theme for the year ... artists' techniques and media.

November

Begin ***museum visits*** for **Okada, Shinoda, Tsutaka: Three Pioneers of Abstract Painting in Twentieth Century Japan** (program coordinator, program art teacher, Art Enrichment docents).

Divide students into very small groups (fewer than ten per group) and give tour of the exhibition which includes:

1. A behind-the-scenes tour of the gallery to meet the staff.
2. A five-to-ten-minute stop to watch a Japanese artist demonstrate the art of *sumi* painting.
3. A continuation of the tour as docents explain many of the concepts of twentieth-century Japanese abstract painting.

Teach ***follow-up lessons*** at schools (program art teacher).

1. Teach students the techniques of *sumi* painting using rice paper, india ink and bamboo brushes.
2. Mat and display paintings (school volunteers—optional).

Check the program art teacher's schedule with schools (program coordinator).

December

Begin ***preparation lessons*** for **Old Master Paintings from the Blaffer Collection** (program art teacher).

1. Show students slides of old master paintings, subject matter—the traditions of the artists' guild.
2. Explain the apprenticeship system and have students prepare their own masonite panels with gesso for painting at a later time.

Begin ***museum visits*** for **Old Master Paintings from the Blaffer Collection** (program coordinator, program art teacher, Art Enrichment docents).

1. Teach students to "read" works of art.
2. Emphasize symbols and narrative painting.
3. Use feelie bags* to discuss texture.

Teach ***follow-up lessons*** in the schools (program art teacher).

1. Review the museum visit.
2. Divide among the students narratives which have been written on pieces of paper ("Noah's Ark" and "Christmas Story").
3. Have students paint the narrative on individual panels. Panels are later assembled and displayed in the schools.

* "Feelie bags" are made of an inexpensive material with a drawstring. Inside the bag a piece of satin, velvet, or brocade is placed. The student puts his hand inside the bag and through his sense of touch decides what type of material is inside. This technique can be used with other exhibitions and is one method of heightening awareness through the senses.

January

Plan and distribute spring schedules to all schools (program coordinator).

Make follow-up telephone calls to resolve any scheduling programs (program coordinator).

Begin next round of ***preparation lessons*** for **David Deming and Ralph White** exhibition (sculpture and painting by faculty of The University of Texas at Austin) (program art teacher).

1. Show students film **Methods of Sculpture.**
2. Discuss sculpture vocabulary—"three dimensional," "constructivism," etc.
3. Have students work with wood scraps to make models of a possible future sculpture.

February

Begin ***museum visits*** for **David Deming and Ralph White** (program coordinator, program art teacher, Art Enrichment docents).

1. Show students a twenty-minute film of David Deming making one of his massive outdoor sculptures. (The film covers the entire process of creating a sculpture from conception to the making of a maquette to placement of the finished piece on campus.)
2. Meet David Deming dressed in his welder's clothes or meet the painter Ralph White. Both artists talk about their work and answer questions (and sign autographs).
3. Give students a docent-guided tour and have them imitate the shapes of the sculptures with their bodies.

Begin ***follow-up lessons*** (program art teacher).

1. Divide students into small groups of four to six and give each group an assortment of cardboard shipping boxes to assemble and construct into huge sculptures.
2. Let students paint or decorate their sculptures after school or in regular art classes. (optional)

March

Begin ***preparation lessons*** for **C.R. Smith Collection of Western American Painting** (program art teacher).

1. Emphasize the theme of "creative dramatics;" divide students into small groups and enact an imagined incident from the Old West.
2. Distribute black-and-white photographs of some of the paintings in the exhibition and have each group discuss action and figure drawing.
3. Pass out charcoal pencils and kneaded erasers along with newsprint pads and have students make quick sketches.

Begin ***museum visits*** for **C.R. Smith Collection of Western American Painting** (program coordinator, program art teacher, Art Enrichment docents).

1. Include in tours exercises in creative dramatics such as rhythm and musical activities, sense-awareness activities, pantomime, improvisation, and story dramatization. (Docents use only one or two such activities during a tour.)
2. Hand out special children's catalogue, **The Great American West*** to each student and have docent explain format.

Teach ***follow-up lessons*** (program art teacher).

1. Extend the lesson to two hours to accomodate the unusual activity of working with acrylic paint on a stretched canvas. Have students work in groups of four or five, using special brushes and painting techniques.
2. Discuss (but do not formally teach) atmosphere, perspective, scale, and figures in action.
3. Demonstrate for students how to stretch a canvas.

Have a Parent's Day at the museum on a Sunday afternoon (Ask students to give tours to their parents using information learned throughout the year.) (all program staff).

April

Begin ***preparation lessons*** for **The Forty-First Annual Faculty Art Exhibition** (program art teacher).

1. Give each student a copy of the **Sketchbook*** to be used throughout the final three lessons.
2. Read aloud the suggested assignment from the **Sketchbook** and pass out a variety of colored markers and craypas for independent work on **Sketchbooks**.
3. Give a short slide show to refresh students' memories of exhibitions they have seen during the year. Discuss key concepts and words.

Begin ***museum visits*** for **The Forty-First Annual Faculty Art Exhibition** (program coordinator, program art teacher, Art Enrichment docents).

1. Have docents start students in groups by handing out their **Sketchbooks**.
2. Have docents read through the museum section of the **Sketchbook** to be sure each student understands the problems.
3. Show students their "stations" where markers and pencils are available (not to be carried around the museum) and ask them to solve such problems as: "Find an abstract painting in the exhibition and make a sketch of it on this page." Other problems on other pages ask students to find a figure drawing, a narrative painting, etc.

Teach ***follow-up lessons*** (program art teacher).

Finish the third section of the **Sketchbook**. (Problems in the third section are the most difficult and require students to remember style and periods as well as colors.)

*Margaret Blagg, **The Great American West** (Austin: The University Art Museum, The University of Texas at Austin, 1980).

*Susan M. Mayer, **Sketchbook** (Austin: The University Art Museum, The University of Texas at Austin, 1980).

May

Make a final round of visits to the schools to give the "Draw-A-Museum" post-test. Give the same instruction as at the beginning of the year. Return many of the art works which are not exhibited in the year-end exhibition (program art teacher).

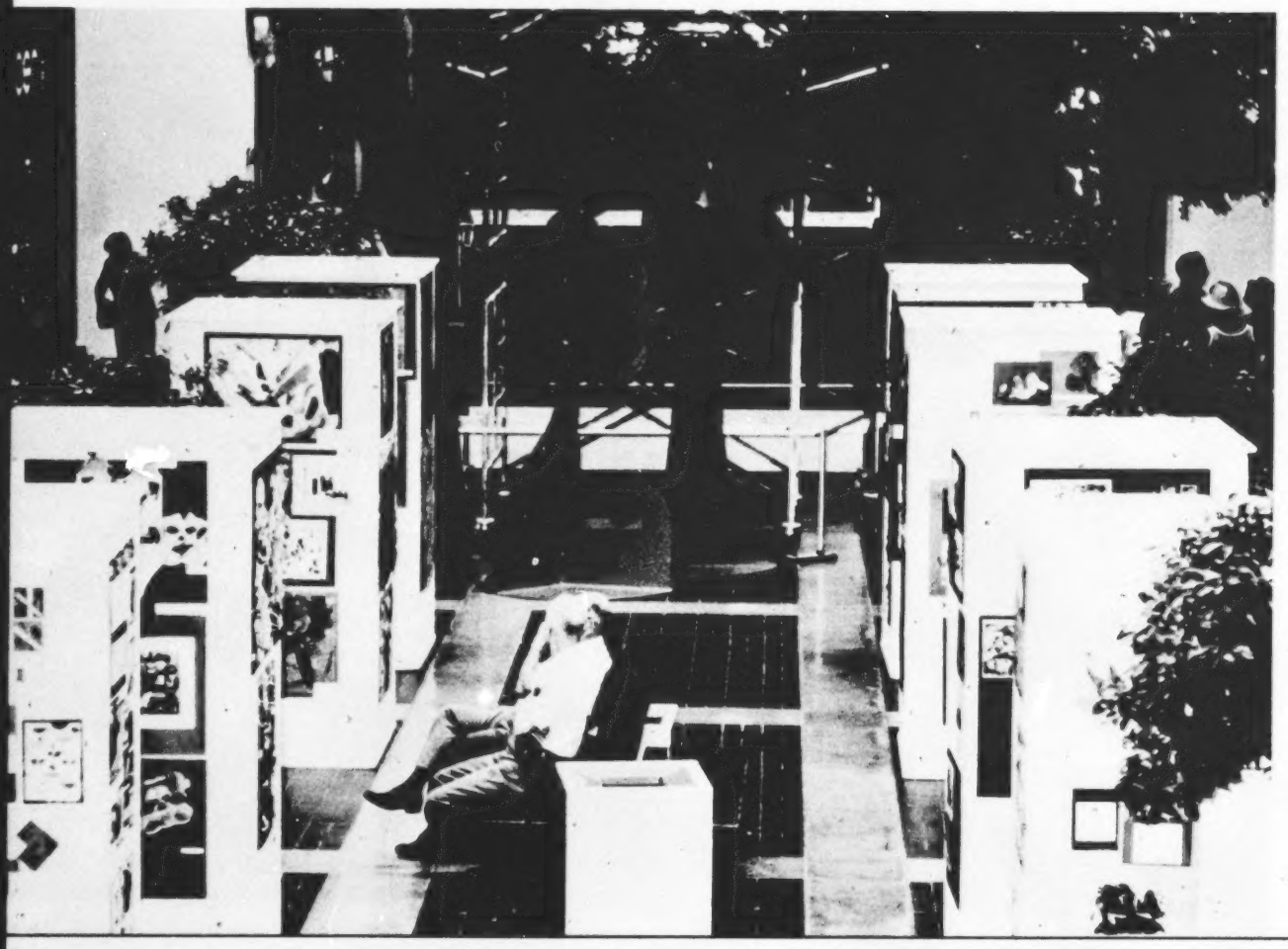
Score the **Sketchbook** and the "Draw-A-Museum" tests (all program staff).

Display the final Art Enrichment Exhibition (all program staff).

Schedule the award ceremony, to which all parents have been invited, on the opening day of the exhibition. Get TV news coverage. Have museum director give to each student a certificate of achievement (all program staff).

Conduct evaluation (program coordinator).

Write final report (all program staff).



Identification and Selection Samples

Form A
Teacher Checklist for Artistically Talented Students

We are searching for students who have potential, or have demonstrated unusual ability in art. Please read the checklist on the next pages carefully. Choose a few students from your class(es) who are described by these items. Fill out a separate checklist for each chosen student (about 3-5 per class).

Each item in the list should be considered separately and should reflect your actual observations. Please read each statement carefully and place an X in the appropriate place according to the following scale:

1. If you have **seldom** or never observed this characteristic.
2. If you have observed this characteristic **occasionally**.
3. If you have observed this characteristic to a **considerable** degree.
4. If you have observed this characteristic **almost all of the time**.

Scoring - The score for the checklist may be obtained as follows:

... **Add** the total number of X's in each column to obtain the "Column Total."
... **Multiply** the Column Total by the "Weight" for each column to obtain the "Weighted Column Total."
... **Sum** the Weighted Column Totals across to obtain the "Score" for each dimension of the scale.
... **Enter** the scores below.
... **Enter** the corresponding rating using the chart below.

Artistic Talent score _____ rating* _____

Rating		
	32-36	Very High
	28-31	High
	25-27	Medium
	9-24	Average

Some talented students are easily identified in the classroom setting. Their talents are displayed in varied situations. However, because these students are often different from the others, they may demonstrate behaviors which would cause them to be labeled "difficult" students. In completing this checklist, please be aware that some children with great potential may:

a) refuse to do routine tasks
b) exhibit excessive energy
c) be non-conforming; uncooperative
d) appear inattentive; preoccupied
e) be shy, bashful, or withdrawn
f) question authority and generalizations
g) resist pressure
h) have critical attitudes towards themselves and others
i) be stubborn

Looking beyond these characteristics which may hinder performance, please complete the attached checklist on artistically talented students.

(forms taken from the Austin Independent School District's Office of Gifted Education.)

Form B
Identification Checklist

Gifted and Talented Art Project
Sponsored by The University of Texas at Austin

Student's Name _____ Teacher's Name _____ Grade _____ Date _____

Please rate your students according to the scale below.

	Seldom or Never	Occasionally	Often	Almost Always
1. Is not afraid to experiment or to try something new.	____	____	____	____
2. Uses conventional objects and space in a non-conventional way.	____	____	____	____
3. Is very sensitive to his surroundings, people, ideas, and objects.	____	____	____	____
4. Has a wealth of ideas to draw from; can entertain himself.	____	____	____	____
5. When involved in personal project, takes work seriously and sees it through to end.	____	____	____	____
6. Has sense of rhythm, freedom of movement.	____	____	____	____
7. Gives unusual solutions to problems.	____	____	____	____
8. Has good sensory perceptions (how things feel, smell, look); enjoys textures.	____	____	____	____
9. Is creative in his play activities.	____	____	____	____
10. Thinks of doing artistic projects in his spare time.	____	____	____	____
Column Total	____	____	____	____
Weight	1	2	3	4
Weighted Column Total	____	____	____	____

Total_____

Form C
Teacher Evaluations of Creativity

Teacher _____ Grade _____

School _____ Date _____

1. Which children in your class are the most fluent in the production of ideas? These are children who seem to be "just running over with ideas", though not always the most talkative. Some of their ideas may not be of high quality.

   (1) _____

   (2) _____

   (3) _____

   (4) _____

   (5) _____

   (6) _____

   (7) _____

   (8) _____

2. Which children in your class are the most flexible in their thinking and in the production of ideas? When one plan or a procedure fails, they come up immediately with a different approach. They employ a variety of strategies or approaches in solving problems. They readily abandon unproductive approaches although they do not abandon the goal; they simply find some other way of achieving the goal.

   (1) _____

   (2) _____

   (3) _____

   (4) _____

   (5) _____

   (6) _____

   (7) _____

   (8) _____

3. Which children in your class are the most original in their thinking? They are able to get away from the obvious and the commonplace and break away from the beaten path. They see relationships and think of ideas and solutions which are different from those of others in the class and from the textbook's. Many, though not all, of their ideas prove to be useful. Some of their ideas are quite surprising, though true.

(1) _____

(2) _____

(3) _____

(4) _____

(5) _____

(6) _____

(7) _____

(8) _____

4. Which children in your class are the best in elaborating ideas? They are able to take an idea or a task and spell out the detail. They can take a simple idea and "embroider" it or make it fancy and attractive. Their drawings are very detailed and they are able to develop very detailed or thorough plans for projects.

(1) _____

(2) _____

(3) _____

(4) _____

(5) _____

(6) _____

(7) _____

(8) _____

Form D
Drawing Test Instructions

Approximately one hour will be needed to interview students and conduct two work-sample projects. Students may bring portfolios of their work if they have them.

The principal will ask students to report to a specific place such as the cafeteria. The school should provide the following for approximately 30 students:

30 brushes
120 sheets of 12x18 white or 18x24 manila paper
crayons or colored chalk
15 trays of watercolors, if available

These materials will be placed on the tables so that they are accessible to students. Students should write their names on cards and place them in front of them on the table.

Explanation of projects:

In the next hour we will be doing two projects. You probably will **not** have time to finish either one, but that is okay.

Project I

I want you to think for a few moments about your room at home. Try to remember everything that is in it. Close your eyes and begin at the door; in your mind, slowly go around your room recalling as much as possible about it. When you feel that you are ready, you may begin a picture of your room. Be sure to put your name on the back of your picture.

Project II

This picture is not going to be of a thing. You must try to make a design which shows how you feel about something. Pick **one** of these ideas and try to imagine how you would feel in that situation. Then make a design which shows how you feel about it.

1. How I feel when I wake up in the morning.
2. How I feel when I am at a friend's birthday party.
3. How I feel when I hear someone crying.
4. How I feel when I have to finish my homework very quickly.

Form E
Instructions for Scoring the Drawing Test

Name of student _____ Grade _____

Evaluate the student's work sample on a scale of 0 to 5 according to the following criteria.

	not evident						strongly evident
expressiveness	0	1	2	3	4	5	
originality	0	1	2	3	4	5	
complexity of idea	0	1	2	3	4	5	
visual complexity/detail	0	1	2	3	4	5	
imaginative use of color	0	1	2	3	4	5	
imaginative use of materials	0	1	2	3	4	5	
thoughtful use of space, perspective	0	1	2	3	4	5	

Evaluation Samples

Instructions for Scoring the "Draw a Museum" Test

The drawings are scrutinized with respect to four categories:

I. **What is the child's concept of a museum?** (Tests knowledge of objective criteria.)

II. **Did the child draw an art museum?** (Tests knowledge, awareness that art museums exist.)

III. **How many references to specific experiences in the 1979-80 Art Enrichment Program appear in the drawing?** (Tests experience, retention. Used primarily for post-test, although children who have participated in previous years may include references in the pre-test to past museum experiences.)

IV. **Does the drawing express the opinion that museums are pleasurable places?** (Tests subjective criteria.)

Score as Follows:

I. What is the child's concept of a museum?
SCORE ONE POINT FOR **EACH** INDICATOR IN **EACH** OF THE FOLLOWING CATEGORIES:

A. **Museum architecture usually reflects its status as a special place.**
- impressive structure (exterior)
- impressive structure (interior)
- imaginative or fantastic structure
- grand facade (classical or contemporary)
- grand entrance
- monumental stairway
- monumental stairway (interior)
- fountain
- plants
- materials emphasized (floor patterns, brick, stone, etc.)
- garden-like setting
- other

B. **Museums display objects.**
- works of art displayed
- other objects on display
- pedestals
- cases
- lighting system
- other

C. **Interior space is varied.**
- multi-level space
- multi-room space
- freestanding walls or panels to subdivide space
- corridors
- other

D. **Museums teach.**
- labels
- didactic material
- child's labeling of an object (e.g., "abstract")
- docent
- other

E. **Museums are for people.**
- people present
- school bus near museum
- cars/bicycles in parking lot
- informational signs (hours, entrance/exit, restrooms, "Do not touch", "No smoking", etc.)

- presence of guard and/or guard's desk
- benches, water fountain, restroom, other accomodations for the public
- other

II. Did the child draw an art museum?
SCORE TEN POINTS IF THERE IS AN INDICATION THAT THE MUSEUM DRAWN IS AN ART MUSEUM.

III. How many references to specific experiences appear in the drawing?
SCORE TWO POINTS FOR **EACH** REFERENCE.

- Huntington Gallery is identified
- Huntington Gallery is represented but not identified
- Michener Gallery is identified
- Michener Gallery is represented but not identified
- UT campus is represented and/or identified
- exhibitions seen are referred to (sign, labeling, etc.)
- works of art drawn resemble works seen in the galleries this year
- other museums are represented and/or identified

IV. Does the drawing express the opinion that museums are pleasurable places?
SCORE THREE POINTS FOR **EACH** REFERENCE.

- glorious sunset adding splendor to edifice (or equivalent expression)
- welcoming sign
- people **actively engaged** in viewing, discussing within the museum
- other expressions of a positive emotional response to museums

School Contact Person Evaluation

_____

School

_____

Name

_____

Position

Please answer this questionnaire as completely and as honestly as you can, based on your observation of and direct contact with the Art Enrichment Program. Essays are not required for those questions which ask for fuller answers; pertinent words and phrases will do.

1. Was the scheduling of the lessons and tours convenient? YES NO
2. Was communication with museum personnel satisfactory? YES NO
3. Did you find the telephone reminders before each lesson or tour helpful? YES NO
4. By bringing children into continued contact with actual works of art, the Art Enrichment Program seeks to foster understanding and appreciation of the visual arts in the children. The program is **not** concerned with producing future artists, nor does it try to teach the children skills in painting, drawing, etc. Was the distinction between preparing future art appreciators, not artists, made clear ...

   - to you? YES NO
   - to other personnel in your school touched by the program? YES NO
   - to the children? YES NO
   - to the parents? YES NO

5. How can we better communicate with the parents? _____
6. Were there any logistical problems with the pre- and post-visit school lessons? YES NO

   If so, what were they? _____
7. Were you pleased with the ways in which the museum tours were conducted? YES NO

   Specific comments? _____
8. Do you feel the selection process was satisfactory this year? YES NO
9. Have you noticed any common traits or characteristics among the children who were selected to participate? YES NO

   Please elaborate. _____

   _____
10. What do you think about the range in grade levels from second to fifth? Does this mixture work? YES NO
11. Do you think the classroom teachers from whose classes the children are drawn should be made more aware of the program's goals and activities? YES NO

    If so, should this be accomplished by ... (CHECK ANSWER)

    _____ initial briefing by program personnel
    _____ a memo explaining the program
    _____ inclusion in a museum tour and/or school lesson
    _____ other _____

12. How would you characterize the content of the art lessons and tours?
TOO DIFFICULT CHALLENGING SATISFACTORY TOO EASY

Specific comments? _____

13. The lesson plans built around each of the five exhibitions were designed with continuity of concepts from the pre-visit through the museum tour to the art activity. Do you think that in general the children perceived these connections? YES NO

14. Which exhibition (JAPANESE PAINTING; OLD MASTER PAINTINGS; DAVID DEMING SCULPTURE/RALPH WHITE PAINTINGS; WESTERN ART; and UT FACULTY EXHIBITION) was most popular with the children? _____

Do you know why? _____

15. Which exhibition was least popular? _____

Why? _____

16. Which school lesson was their favorite? _____

Which was least popular? _____

17. Did any of the children seem indifferent toward or frustrated with the program? YES NO

Why? _____

18. In general, the interest of the children has
INCREASED REMAINED ABOUT THE SAME DECREASED

19. If you have any repeaters in the program, can you tell if their attitudes toward and participation in the program differs from those of the other children? YES NO

If so, how? _____

20. Do you feel that the children's attitudes toward museums and art have been altered by the program? YES NO

21. Did the children have any complaints about the program? _____

_____

22. Can you tell if the program has had a significant effect on any child (children)? YES NO
If so, please name the child (children) and be specific about what you, or his/her teachers or parents, have noticed.

_____

_____

_____

_____

23. Please pass along significant comments regarding the program which you have received from your school personnel and/or from parents.

_____

_____

_____

24. What did you think about the children's catalogue *The Great American West* and the *Sketchbook*? _____

_____

_____

25. What are the children's feelings about these materials? _____

_____

26. Has there been an increase in museum tours by other groups from your school as a result of the program? YES NO DON'T KNOW

27. What do you think is the special value of the program? _____

_____

_____

28. If the program is funded for the coming school year, would you like to be involved again? YES NO

29. Which school will you be assigned to next year? _____
Which school(s) will the children who have participated this year attend next year?

_____

30. How can the program be improved next year ...
- with respect to logistics? _____

_____

_____

- with respect to content? _____

_____

_____

- with respect to communication? _____

_____

- with respect to selection of children? _____

_____

_____

Thank you very much for taking the time to complete this evaluation! The information which you have contributed will help us considerably in our research on museum programs for school groups. Most important, however, it will enable us to make improvements in the Art Enrichment Program for next year.

Old Master Paintings from the Blaffer Collection

Pre-Visit Lesson

Objective: To discuss the training and careers of artists in the Old Master period (14th–18th centuries), introducing the guild and patronage systems.

Vocabulary: Old Master, masterpiece, guild, apprentice, journeyman, patron, artisan, craftsman, gesso, pigment, tempera

Materials: masonite panels, brushes, gesso, water cans, newspaper

I. Becoming an artist

A. Discuss what one does to become an artist today.
1. Do you think men or women are more likely to become artists today? (straw vote) Why?
2. Can you make art your career if you wish?
3. What type of training would you need to be an artist and where would you get this training?
4. If you were an artist, how could you sell your work?

B. Explain how one became an artist in the Old Master period.
1. What is an "Old Master"?
2. How was a Master trained? (guild system, artisan tradition)
3. How did a Master sell his work? (patronage)

C. Compare and contrast the lives of artists in the Old Master and modern periods.

II. Slides (Concepts introduced in discussion are reinforced in slide presentation)

A. Images of Artists in the Old Master Period

1. **John the Fearless, Duke of Burgundy, Receives a Presentation Copy of Hayton's Travels**; French manuscript; c. 1410.
Artists in the Old Master period worked at the pleasure of their patrons, producing work to satisfy commissions and often making formal presentations of the completed work.

2. **Those Born under the Planet Mercury** (i.e., artists and craftsmen); Italian manuscript; c. 1460.
This manuscript page shows the workshops of an armourer, a clockmaker, a scribe, a painter, a sculptor and an organ maker. Notice the tools and materials, the assistants, and the shops themselves.

3. **Masons**, from the **Hortus Deliciarum** (Garden of Delights); by Herrad of Landsberg; German; late 12th century.
Masons at work: preparing and transporting mortar; using plumb and level; finishing and transporting blocks of stone.

4. King Nimrod Inspecting the Building Yard, detail from **The Tower of Babel**; oil painting by Pieter Bruegel the Elder; 1563.
Discuss building yard, masons, patron.

5. **Carpenter in his Workshop**, from a French manuscript; c. 1500.
Carpentry was closely allied with mason's craft, contributing to construction. Discuss workshop, tools, family presence.

6. **Sculptors**, detail of stained glass window in Chartres Cathedral; 13th c.
Skill in sculpting stone was the highest order of the craft of masonry. Discuss number of sculptors, form of payment.

7. **Monk Carving a Choir Stall**; detail of carved wooden choir stall; German; 1284.
Woodcarvers formed a separate guild from that of stone sculptors.

8. **The Workshop of Etienne Delaulne, Parisian Goldsmith**; engraving by Delaulne; 16th c.

The art of goldsmithing involved precision work, and survives in the modern era in jewelry making.

9. **An Alchemist**, oil painting by Adrian van Ostade; Dutch; 1661.
   Working with metal led to the medieval "science" of alchemy, the goal of which was to turn base metals into precious ones. The alchemist's "laboratory" differed little from an artisan's home workshop.
10. **The Paper-maker**; engraving; 16th c.
    Discuss process, apprentice.
11. **St. Luke**, detail from a German woodcut; 1488.
    Discuss role of apprentice in preparing pigment. Read text of Theophilus, 12th century compiler of art data, on the preparation of ink.
12. **Madonna and Child** (with St. Francis receiving the stigmata; St. Anthony Abbot and St. Bartholomew; St. Christopher; and the Crucifixion); altarpiece by Archangelo di Cola; 14th c.
    St. Luke might have produced a panel painting like this one. Lead into discussion of materials and format of painting. (follow-up activity will be painting on panel)

B. Preview of Old Master Paintings from the Blaffer Collection
   1. **St. John the Evangelist**; Spanish; 15th c.; tempera on panel.
   2. **Young Woman Playing a Lute**; Parrasio Micheli; 16th c.; oil on canvas.
   3. **Archimedes**; Jusepe de Ribera; 17th c.; oil on canvas.

III. Preparation for follow-up lesson: Joining the Painters' Guild

A. Students take oath of apprenticeship; and/or Art Teacher demonstrates the preparation of egg tempera.

B. Each student prepares a panel (8"x10") with gesso.

Tour Outline

Objective: To examine both the signs and symbols and the materials which the Masters of previous centuries used in making paintings.

Vocabulary: Old Master, symbol, narrative, panel, gesso, tempera, gold leaf, oil paint

Procedure:
1. Students learn to "read" the paintings in the collection to identify the figures depicted and to discover the content of the works of art. Docents elicit responses by using various museum games and questioning techniques (observing, naming concepts, comparing and contrasting, inferring feelings and meanings, generalizing, concluding, etc.)
2. The materials of each painting and the technique by which it was painted are discussed.

Follow-Up Lesson

Objectives: 1. To explore the medium of tempera on panel.
2. To introduce the concept of narrative painting.

Vocabulary: Tempera, narrative

Materials: gessoed masonite panels, brushes (20 large and 20 small), tempera paint (red, yellow, blue, green, orange, purple, black, white, brown), water cans

Activity:

1. Art teacher explains that a narrative painting is one in which a story is told by uniting a series of separate scenes. A story is read and the children are asked to be thinking of a part of the story they want to paint.
2. The story is discussed and portions of the narrative are assigned to each student to be painted on individual panels.
3. The completed panels are assembled in narrative order to tell the story pictorially.

David Deming Sculpture/Ralph White Paintings

Pre-Visit Lesson

Objectives: 1. To see three methods of sculpture.
1. To talk about four primary elements of sculpture.
3. To apply the elements learned by creating a wood sculpture.

Vocabulary: **two- and three-dimensional art, addition-subtraction-assembly** methods of sculpture, **space (positive/negative) - line (horizontal, vertical, diagonal) - value (light/dark) - mass (structure, connections, asymmetrical/symmetrical, balance/ imbalance)** primary elements of sculpture

Materials: "Sculpture Methods" film, projector, screen, extension cord, adaptor, wood scraps, wood sculpture, print

Procedure: 1. Show film.
2. Discuss three methods of sculpture and materials used.
3. Introduce the Deming Sculpture and the print.
   A. Compare the sculpture and the print.
   B. Talk about the sculpture in relation to the primary elements of sculpture.
      1) Space (positive/negative)
      2) Line (diagonal/vertical/horizontal)
      3) Value (light/dark)
      4) Mass (symmetrical/asymmetrical), (balance/imbalance)
   C. Design a wood sculpture using the primary elements of sculpture.
   D. Evaluate each person's design, letting each person make his own discoveries.
3. Return wood scraps and talk about:
   1) Construction: Was it preplanned? Was there an element of surprise? How do you think you could have prevented it from falling?
   2) Talk about the Deming/White Exhibit. Ask them to look for the connections.

Tour Outline

Objective: To understand sculpture as a **three-dimensional** art medium in which **solid forms** and **empty space interact.**

Vocabulary: two-dimensional three-dimensional
methods of sculpture: additive, subtractive, assembly (constructivist)
structure
form/mass
space (surrounding space/open space)
texture/surface
balance

Methods:

- Compare and contrast paintings by Ralph White with sculptures by Dave Deming.
- Focus on sculpture as: objects which inhabit space;
  forms which interlock;
  parts which are unified into a whole structure;
  still elements which express tension and movement.

Follow-Up Lesson

Objectives:
1. To review three methods of sculpture (addition-subtraction-assembly) and to introduce the methods of multiplication and division.
2. To review the primary elements of sculpture (space, line, value, mass).
3. To review the concepts of two- and three-dimensional art.
4. To build a work of art using the methods and elements learned.

Vocabulary: **Two and three dimensional art, addition-subtraction-assembly, multiplication and division** methods of sculpture, **space (positive/negative) - line (horizontal/vertical/diagonal) - value (light/dark) - mass (structure/connections, asymmetrical/symmetrical, balance/ imbalance)** primary elements of sculpture

Materials:

	sizes	**amount**
cardboard boxes	18"x18"x27"	4
	16"x18-1/2"x23"	1
	9"x12"x12"	4
	6"x6"x6"	4
tape	55 yards/2" wide	4
name tags		24

Procedure:
1. Discuss addition, subtraction, and assembly methods of sculpture and introduce the multiplication and division methods.
   A. Ask the children to think of one sculpture they saw at the Deming/White exhibit and describe the three methods of addition, subtraction and assembly.
   B. Ask the children if they can think of how they could use the methods of multiplication and division in this same sculpture.
2. Discuss space, line, mass and value elements of sculpture in relation to the Deming/White exhibit.
   A. Ask the children if they can describe how space, line, value and mass were evident in David Deming's sculptures.
3. Ask the children if David Deming's and Ralph White's works were in two or three dimensions and why.
4. Construct a box sculpture.
   A. Divide into four groups (six children in each group).
      1. Tell the groups they will be getting:
         one 18"x18"x27" box
         one 12"x12"x9" box
         one 6"x6"x6" box
         one roll of tape
   B. Ask each group to construct a box sculpture using the methods and elements we have discussed.
   C. Tell the groups that after they're all finished, we shall construct a large box sculpture, using all four small box sculptures.
   D. Unite the four small box sculptures by asking the four groups to make one large sculpture out of their four small box sculptures.
5. Discuss the methods and elements used in the final box sculpture.
6. Tell the children that I have some name tags that say: "Ask me about the box sculpture." Ask the children to wear the tags so that other people who are not in the Art Enrichment Program can learn from them.

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